

Tom Hoskins collection

AFC 2011/026

Guides to the Collections in the Archive of Folk Culture



**American Folklife Center, Library of Congress
Washington, D.C.
February 2018**

Contact information: <http://hdl.loc.gov/loc.afc/folklife.contact>

Catalog Record: <https://lccn.loc.gov/2013655442>

Additional search options available at: <https://hdl.loc.gov/loc.afc/eadafc.af018003>

Prepared by Marcia K. Segal

Finding aid encoded by Marcia K. Segal, February 2018

Collection Summary

Title: Tom Hoskins collection

Inclusive Dates: 1963-1999

Call No.: AFC 2011/026

Creator: Hoskins, Tom

Extent (sound recordings): 58 sound tape reels : analog ; 7 in.

Extent (sound recordings): 31 sound tape reels : analog ; 10 in.

Extent (video recordings): 4 videocassettes.

Extent (moving images): 1 film reel (16mm) : polyester.

Extent (graphic images): approximately 100 photographs : black and white, prints ; various sizes.

Extent (graphic images): 21 35mm color slides.

Extent (manuscripts): approximately 730 items.

Language: In English.

Location: Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

LC Catalog record: <https://lccn.loc.gov/2013655442>

Summary: Collection of field recordings, studio recordings, and dubs and production masters of performances by blues guitarist Mississippi John Hurt, from the time of Hurt's initial meeting with Tom Hoskins, at Hurt's home in Avalon, Mississippi in March 1963 through various sessions and events from 1963-1965. The collection resulted from Tom Hoskins' relationship with Mississippi John Hurt over the next few years and includes Hoskins' interviews and photographs of John Hurt and his home; includes original letters from John Hurt and Jessie Hurt, with Hoskins' collection of various published articles and ephemera about Mississippi John Hurt, dated 1963-1999. John Hurt and his family moved to Washington, D.C. and he became a popular performer in the blues revival, coffeehouse, and folk music circuits. The collection includes an interview and performances by John Hurt recorded in the Coolidge Auditorium at the Library of Congress, in Washington, D.C. over several days in July, 1963. John Hurt and his family returned to Mississippi in 1966 and Hurt died soon after, on November 2, 1966. A selection from the March 1963 field recordings was issued in 2011 as the album *Discovery: The Rebirth of John Hurt, March 3, 1963*. Spring Fed Records.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People

Boggs, Dock, 1898-1971

Hickerson, Joseph C. (Joseph Charles), 1935-

Hoskins, Tom

Hurt, Mississippi John, 1892-1966

Hurt, Mississippi John, 1892-1966--Correspondence.

Mizell, Frank

Seeger, Pete, 1919-2014

Spottswood, Richard K. (Richard Keith)

Subjects

African American musicians--Mississippi--Interviews.

Blues (Music)--1961-1970.

Blues (Music)--Mississippi.

Form/Genre

Blues (Music)

Field recordings.

Interviews.

Manuscripts.

Oral histories.

Photographs.

Songs.
Sound recordings.
Sound recordings.
Videocassettes.

Arrangement

Organized by format into the following series: I. Manuscripts; II. Sound Recordings; III. Graphic Images; IV. Moving Images. The materials are described in the finding aid according to intellectual arrangement rather than numbering sequence (with particular regard to sound recordings).

Acquisition

Suzanne Hoskins Brown, 2011.

Processing History

Marcia K. Segal processed the collection.

Related Material

Mississippi John Hurt recordings collection (AFC 1964/003), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

Copyright Status

Duplication of collection materials may be governed by copyright and other restrictions.

Access and Restrictions

Collection is open for research. To request materials, please contact the Folklife Reading Room at <http://hdl.loc.gov/loc.afc/folklife.contact>

Preferred Citation

Tom Hoskins collection (AFC 2011/026), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

Publication

Discovery: The Rebirth of John Hurt, March 3, 1963. Spring Fed Records (2011).

Biographical Note

Thomas Bird Hoskins, known as "Tom" in general and as "Fang" to his friends, was a musician and blues music fan who teamed with Dick Spottswood to locate Mississippi John Hurt in March 1963. They had heard Hurt's 1928 recordings and, based on a clue from the song "Avalon blues" ("Avalon's my hometown, always on my mind"), Hoskins went to Mississippi and located Hurt in Avalon, which began the second phase of Hurt's career in music. Hoskins managed Hurt for a time, and

stayed in contact with the family after Hurt died. Over the years, legal issues regarding contracts and royalties arose, the last of which was resolved after Hoskins died in 2002, age 60, in Tallahassee, Florida.

Scope and Content

Collection of field recordings, studio recordings, and dubs and production masters of performances by blues guitarist Mississippi John Hurt, from the time of Hurt's initial meeting with Tom Hoskins, at Hurt's home in Avalon, Mississippi in March 1963 through various sessions and events from 1963-1965. The collection resulted from Tom Hoskins' relationship with Mississippi John Hurt over the next few years and includes Hoskins' interviews and photographs of John Hurt and his home; includes original letters from John Hurt and Jessie Hurt, with Hoskins' collection of various published articles and ephemera about Mississippi John Hurt, dated 1963-1999. John Hurt and his family moved to Washington, D.C. and he became a popular performer in the blues revival, coffeehouse, and folk music circuits. The collection includes an interview and performances by John Hurt recorded in the Coolidge Auditorium at the Library of Congress, in Washington, D.C. over several days in July, 1963. John Hurt and his family returned to Mississippi in 1966 and Hurt died soon after, on November 2, 1966. A selection from the March 1963 field recordings was issued in 2011 as the album *Discovery: The Rebirth of John Hurt, March 3, 1963*. Spring Fed Records.

Description of Series

Container

Series

Series I: Manuscripts

Series II: Sound Recordings

Sound recordings were numbered to match the original reel number. The documentation on tape containers indicates that tape 5 is on the same recording as tape 4, and tape 8 is on the same recording as tape 9. Items given the ID numbers SR017 and SR083-SR086 were discovered during the digitization process to be blank--SR017 may never have been used, and SR083-SR086 were bulk-erased. The content may be on other recordings in the collection. Song titles reflect the common use per recording; when Hurt announces a song with a variant of the commonly-used title it is noted. Further variations can be found on accompanying documentation.

Series III: Graphic Images

Some of the photos were used as legal evidence in the court case brought by the Hurt family against Hoskins.

Series IV: Moving Images

Container List

Container	Contents
Series I: Manuscripts	
BOX-FOLDER 1/1	Correspondence from Mississippi John Hurt and family, 1963-1972, undated
BOX-FOLDER 1/2	Correspondence other individuals, 1965-1999, undated
BOX-FOLDER 1/3	Stefan Grossman letter to Tom Hoskins, plus documents sent to him from Rounder, 1976-1992 The letter to Hoskins is dated October 1, 1992; other documents date from 1976-1980.
BOX-FOLDER 1/4	Permission authorization signed by Jessie Hurt (photocopy), February 16, 1971 Authorization for the Library of Congress and/or its agents to release to Music Research, Inc., its officers or agents, any and all recordings made by Mississippi John Hurt (her late husband).
BOX-FOLDER 1/5	Business cards, circa 1960s 12 business cards and surrogates for businesses (e.g., McCabe's Guitar Shop), performers (e.g., The Dry City Scat Band), and folklore resources (e.g., Philadelphia Folk Workshop Folklore Center), and others. Some items have contact information for multiple individuals.
BOX-FOLDER 1/6	Concert program, Philadelphia Folk Festival, August 1964 Two copies and a partial copy of the concert program for Hurt's performance at the 5th annual Philadelphia Folk Festival.
BOX-FOLDER 1/7	Discographies, 1963-1994, undated Handwritten and photocopied lists of recordings, including photocopied album covers and notes and published reviews, some of works by Hurt, others listed as part of a general blues discography; accompanied by a manila envelope sent from Joe Lee to Bill Tydings of El Frog (with the handwritten note "Hurt discography" on the front). Also includes the booklet from the two-CD set "Mississippi John Hurt: memorial anthology."
BOX-FOLDER 1/8	Music Division, Library of Congress, circa 1960s, 1970 A two-page list of printed material relating to Hurt, and a one page list of his recordings.
BOX-FOLDER 1/9	Printed lyrics, 1963, undated Pages from a booklet accompanying vinyl sound recording anthology of the recordings of Charley Patton, a booklet that accompanied the vinyl sound recording "The Mississippi Blues," released as part of the Origin Jazz Library (1963), and a one-page photocopy of the music and lyrics for "Louis Collins."
BOX-FOLDER 1/10	Publicity, circa 1963-1999 Includes lists of articles about Hurt that could be used for subsequent publicity without charge. Also includes a publicity collage for Skip James. The photo of James has been relocated to Series III.
BOX-FOLDER 1/11	Clippings and articles (originals and photocopies), circa 1960s-2000 Includes articles and other publications about Hurt, the lawsuit against Hoskins by Hurt's family and other subjects.
BOX-FOLDER 1/12	Master tape logs, circa 1960s Original folder heading: Master tape logs original and copies Sept. '96. Logs and song lists for some of the recordings in the collection.
BOX-FOLDER 1/13	Logs and song lists (folder 1 of 2), circa 1960s Handwritten documents.
BOX-FOLDER 1/14	Logs and song lists (folder 2 of 2), circa 1960s Photocopies of handwritten documents plus typed documents.

Series I: Manuscripts

Container	Contents
BOX-FOLDER 1/15	Manuscript materials from sound recording containers, circa 1960s Handwritten logs and notes regarding sound recordings.
BOX-FOLDER 1/16	Transcript of Mississippi John Hurt interview (unedited), October 13, 1963 Typed copy.
BOX-FOLDER 1/17	Transcript of "rediscovery" interview Typed copy.
BOX-FOLDER 1/18	List of photographers Handwritten contact list.
BOX-FOLDER 1/19	Bill Givens: tribute, 1999 Photocopy of a <i>Billboard</i> article and the eulogy.
BOX-FOLDER 2/1	Articles, liner notes, and other works (originals and photocopies) Subjects include Hurt and other blues musicians. Contents include an interview transcript (the subject is unidentified, but it is not Hurt).
BOX-FOLDER 2/2	Ephemera, circa 1960s-1990s Includes liner notes, order forms for recordings, and a copy of the promotional brochure for the 2nd Philadelphia Folk Festival.
BOX-FOLDER 2/3	Stock certificate binder for Music Research, Inc., 1963-1977, undated One stock certificate, still attached, written out to Mahlon Kline Lea (1977), a receipt for funds received from Hoskins toward the reinstatement of Music Research, Inc.'s corporate charter, stubs for stock certificates sold to Dick Spottswood, Tom Hoskins, Eugene C. Denson, and Mahlon Kline Lea (1963-1966), and legal documents related to Music Research, Inc. (1965-1977, undated).
BOX-FOLDER 2/4	Index cards with song titles Titles handwritten on 81 3 x 5 in. index cards, some with notes regarding the LP on which the song is found.
BOX-FOLDER 2/5	Address book (without covers) Handwritten names, addresses, and phone numbers.
BOX-FOLDER 2/6	Address book (with covers) Handwritten names, addresses, and phone numbers.
BOX 3	Magazines and other publications, 1963-1995 Various music-related publications reflecting Hoskins' research interests, including Hurt as well as other blues musicians. <i>Acoustic guitar</i> , March 1998. <i>America illustrated</i> , Summer 1964. In Russian and English. Two copies. <i>Blueprint</i> , September 1996. Described as "the official news magazine of the British blues connection." <i>Blueprint</i> , October 1996. <i>Blues revue</i> , September/October 1995. <i>Billboard</i> , November 22, 1975. <i>Billboard</i> , September 16, 1995. <i>DC blues calendar</i> , February 1992. <i>Little Sandy review</i> , no. 28 (January-February 1964). <i>Little Sandy review</i> , no. 30 (1965). <i>Memphis flyer</i> , October 21-27, 1999. <i>Sing out</i> , November 1964. <i>Sing out</i> , November 1965. <i>Sing out</i> , February/March 1967.

Series I: Manuscripts

Container	Contents
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BOX 4

Washington city paper, February 12-18, 1999.
Original tape containers, circa 1963-1966; undated
Tape containers with handwritten notes on them from SR016, SR022, SR033, SR036-SR042, and SR051.

Series II: Sound Recordings

Sound recordings were numbered to match the original reel number. The documentation on tape containers indicates that tape 5 is on the same recording as tape 4, and tape 8 is on the same recording as tape 9. Items given the ID numbers SR017 and SR083-SR086 were discovered during the digitization process to be blank--SR017 may never have been used, and SR083-SR086 were bulk-erased. The content may be on other recordings in the collection. Song titles reflect the common use per recording; when Hurt announces a song with a variant of the commonly-used title it is noted. Further variations can be found on accompanying documentation.

AFC 2011/026: SR001, April 2, 1963

on 1 side of 1 sound tape reel (15 min., 13 sec.): analog, 15 ips, half track, 1 channel ; 7 in.

digital_ID: afc2011026_sr001

Original ID #1. On tape container: Peter K. Session 2, reel 1.

00:07 Make me a pallet on the floor

First take.

03:50 Make me a pallet on the floor

False start.

04:07 Make me a pallet on the floor

Second take.

06:35 Nobody's dirty business

Cut off at the end.

07:13 Nobody's dirty business

10:27 Casey Jones

AFC 2011/026: SR002, April 2, 1963

on 1 side of 1 sound tape reel (6 min., 22 sec.) : analog, 15 ips, 1/2 track, 1 channel ; 7 in.

digital_ID: afc2011026_sr002

Original ID #2. Session 2, reel 2. On the tape container: (Pete K) [sic].

00:03 Louis Collins

Cut off at the end.

02:06 Richland woman blues

AFC 2011/026: SR003, April 2, 1963

on 1 side of 1 sound tape reel (6 min., 16 sec.) : analog, 15 ips, 1/2 track, 1 channel ; 7 in.

digital_ID: afc2011026_sr003

Original ID #3. Session 2, reel 3. On the tape container: (Pete K) [sic]. The date March 23, 1963 appears on the tape container with a question mark after it.

00:46 Monday morning blues

AFC 2011/026: SR004, April 2, 1963

1 sound tape reel (10 min., 2 sec.) : analog, 15 ips, 1/2 track, 1 channel, mono ; 7 in.

digital_ID: afc2011026_sr004

Original ID numbers 4, 5. Session 2, reel 4. On the tape container: (Pete K) [sic].

00:04 Richland woman blues

05:20 Monday Morning blues

Series II: Sound Recordings

Container	Contents
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AFC 2011/026: SR006, July 7, 1963

1 sound tape reel (17 min., 46 sec. : analog, 15 ips, 1/2 track, 2 channels ; 7 in.

digital_ID: afc2011026_sr006

Original ID #6. Recorded live at an unidentified club. On the tape container: Pete K.

00:45 Ain't nobody but you

04:57 Keep on knockin'

09:58 Let the mermaid flirt with me

14:37 Rubber dolly

AFC 2011/026: SR007, July 7, 1963

1 sound tape reel (32 min., 39 sec.) : analog, 15 ips, 1/2 track, 2 channels, stereo ; 7 in.

digital_ID: afc2011026_sr007

Original ID #7.

Lazy blues

Three takes.

Blind man sit on the road and cried

False start.

Blind man sit on the road and cried

Two takes.

Don't you want to go to heaven when the world's on fire

Two takes.

Come on home to me Margie

Incomplete performance.

Hey honey, right away

Wise and foolish virgins

AFC 2011/026: SR009, 1963, July 23-25

1 sound tape reel (Side A: 12:02; Side B: 13:16) : analog, 15 ips, 1/2 track, 1 channel ; 7 in.

Original ID numbers 8, 9. Session 2, reel 5. On the tape container: (Pete K) [sic].

Side A

digital_ID: afc2011026_sr009a

Casey Jones

My Creole Belle

Candy man

Louis Collins

Side B

digital_ID: afc2011026_sr009b

Spike driver blues

Waiting for you

Frankie and Johnnie

AFC 2011/026: SR010, July 23, 1963

on 1 side of 1 sound tape reel (10 min., 24 sec.) : analog, 7 1/2 ips, 1/2 track, 1 channel ; 7 in.

digital_ID: afc2011026_sr010

Original ID #10. Session 2, reel 6. On the tape container: Pete K [Kuykendall].

Good morning Miss Carrie

Instrumental for the most part, with a few words sung.

Series II: Sound Recordings

Container	Contents
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	Candy man Instrumental. Keep on knockin' Instrumental [unidentified]
AFC 2011/026: SR011, July 25, 1963	1 sound tape reel (14 min., 23 sec.) : analog, 15 ips, 1/2 track, 2 channels ; 7 in. digital_ID: afc2011026_sr011 Original ID #11. On the tape container: (Master.....not really master) Reel I / Reel 7. Salty dog Walking the floor over you Two takes. Poor boy, long ways from home Good morning Miss Carrie
AFC 2011/026: SR012, July 7, 1963	1 sound tape reel (14 min., 31 sec.) : analog, 15 ips, 1/2 track, 1 channel ; 7 in. digital_ID: afc2011026_sr012 Original ID #12. "9." If you don't want me Instrumental [unidentified] Fragment of a song. If you don't want me Pera Lee Hurt uses a slide with his guitar on this song. Four o'clock blues
AFC 2011/026: SR013, March 1964	1 sound tape reel (18 min., 50 sec.) : analog, 15 ips, 1/2 track, 1 channel ; 7 in. digital_ID: afc2011026_sr013 Original ID #13. MJH 51 dub master L 1609-1. L 1609 may be the matrix number for the commercial sound recording (LP) by Hurt, called "Worried blues." The recording seems to have been made in front of a live audience. Lazy blues Farther along Sliding Delta Spoken introduction and song. Nobody cares for me blues Cow hookin' blues Spoken introduction and song.
AFC 2011/026: SR014, March 1964	1 sound tape reel (19 min., 36 sec.) : analog, 15 ips, 1/2 track, 2 channels ; 7 in. digital_ID: afc2011026_sr014 Original ID #14. MJH 52 dub master L 1610-1. See note for SR013. Taking Casey Jones Spoken introduction and song. The great judgment morning Worried blues Oh Mary, don't you weep Baby, please come home

Series II: Sound Recordings

Container	Contents
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AFC 2011/026: SR015, March 3, 1963

1 sound tape reel (Side B: 1 hr., 5 min., 45 sec.; Side A: 1 hr., 4 min., 25 sec.) : analog, 7 1/2 ips, 1/2 track, 1 channel ; 7 in.

digital_ID: afc2011026_sr015

Discovery reel #1. Voices can be heard in the background, and in conversation with Hurt, during and between songs. Recorded in Avalon, Mississippi by Tom Hoskins. A rooster can be heard in the background on the untitled tune and during the subsequent tuning and conversation. Gertrude Conley (Hurt's first wife) and Jenny McCrain both sing without accompaniment. Jessie Hurt was John Hurt's second wife.

Side B

digital_ID: afc2011026_sr015

Cow hookin' blues

Instrumental version.

John talks about his life and history

Others listening join the conversation at times.

Nobody's dirty business

Casey Jones

Stagolee

John talks about history of the song and the person Stagolee

Richland woman blues

Coffee blues

Do Lord, remember me

Includes two false starts and a complete version.

Take my hand

Candy man

Waiting for you

Got the blues (can't be satisfied)

Frankie and Albert

Cut off at the end; distortion develops about the same time.

Side A

digital_ID: afc2011026_sr015

Casey Jones

Waiting for you

Duet with Jessie.

[conversation]

Got the blues (can't be satisfied)

Let the mermaid flirt with me

Hurt announces the song as Mermaid blues.

You are my sunshine

Instrumental fragment of the song.

Ain't nobody but you

Make me a pallet on the floor

Spike driver blues

Fragment of the song.

Praying on the old camp ground

Fragment of the song.

Series II: Sound Recordings

Container	Contents
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	Since I've laid my burden down
	Louis Collins
	Interview
	Richland woman blues
	Instrumental fragment of the song.
	Blues all day long
	Through the years I keep on toiling
	Sung by Gertrude Conley (Hurt's first wife).
	Precious Lord take my hand
	Sung by Jenny McCrain (Gertrude Conley's sister).
AFC 2011/026: SR016, March 3, 1963; July 7, 1965	
	on 1 side of 1 sound tape reel (1 hr., 3 min., 5 sec.): analog, 7 1/2 ips, 1/2 track, 1 channel ; 7 in.
	digital_ID: afc2011026_sr016
	Original ID #16. John Hurt biography #1. On the tape container: "This is the first (post discovery) John Hurt Recording" (G.R.). "same as 15." Recorded in Avalon, Mississippi by Tom Hoskins on March 3, 1963. Conversations and background noise can be heard throughout the recording. While the documentation notes "re-recorded: Adelphi Studios" on July 7, 1965, this is the recording of March 3, 1963. SR015b is a slightly different version of this recording, with the addition of "Frankie and Johnnie" and the exclusion of "Through the years I keep on toiling" and "Precious Lord take my hand."
	Frankie and Johnnie
	The tape cuts off during the performance.
	Casey Jones
	Waiting for you
	Duet with Jessie.
	[conversation]
	Got the blues (Can't be satisfied)
	Let the mermaid flirt with me
	Hurt announces the song as Mermaid blues.
	You are my sunshine
	Instrumental fragment of the song.
	Ain't nobody but you
	Make me a pallet on the floor
	Spike driver blues
	Fragment of the song.
	Praying on the old camp ground
	Fragment of the song.
	Since I've laid my burden down
	Louis Collins
	Interview
	Richland woman blues
	Instrumental fragment of the song.
	Blues all day long
AFC 2011/026: SR018, April 2, 1964	
	1 sound tape reel (30 min., 9 sec.) : analog, 7 1/2 ips, 1/2 track, 2 channels, mono ; 7 in.
	digital_ID: afc2011026_sr018
	Original ID #18. Voice of America program. The name "Peter Kendall" appears on the tape box, but may be a mistake, and could be Peter Kuykendall.

Series II: Sound Recordings

Container	Contents
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Introduction by Peter Kendall (interviewer)

My Creole belle

The introduction is spoken over the song.

[Interview - background, early career in music, story of rediscovery by Hoskins, and other topics]

Avalon blues

[Interview, continued]

Louis Collins

[Interview - Casey Jones story]

Casey Jones

Richland woman blues

Spoken introduction and song.

[Interview, continued]

Good morning Miss Carrie

Spoken introduction and song.

[Conclusion]

Peter Kendall signs off, speaking over last part of the song.

AFC 2011/026: SR019

1 sound tape reel (29 min., 39 sec.) : analog, 7 1/2 ips, 1/2 track, 2 channels, mono ; 7 in.

digital_ID: afc2011026_sr019

Original ID #19. Studio One: Mississippi John Hurt. Intended for broadcast on Voice of America. The announcer asks questions in English, and translates into French for the intended audience. The interview takes place between the songs, and also serves to introduce songs.

[Introduction]

Spoken in French by an unidentified announcer

Lonesome is I

See See Rider

Nobody's Business

Trouble I've had it all my days

Do Lord, remember me

Stewball

The song cuts off at very end, following a brief fade-out.

AFC 2011/026: SR020, October 30, 1964

1 sound tape reel (Side A: 8 min., 35 sec.; Side B: 26 min., 52 sec.): analog, 7 1/2 ips, 1/2 track, 2 channels ; 7 in.

digital_ID: afc2011026_sr020

Original ID #20. Mississippi John Hurt recorded at The Unicorn Coffee House, 825

Boylston St, Boston, Massachusetts. Reel # 1. John introduces each song. Because the tape ends in mono, the engineer created two digital files (identified as A and B files).

This is an edited copy of the original (applause between songs has been cut; although other material may have been edited out).

Side A

What a friend we have in Jesus

Candy man

Side B

Blessed be the name

Series II: Sound Recordings

Container	Contents
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	Worried blues Avalon blues Sliding Delta Spike driver blues Chicken Candy man
AFC 2011/026: SR021, November 1, 1964	on one side of 1 sound tape reel (29 min., 42 sec.) : analog, 7 1/2 ips, 1/2 track, stereo ; 7 in. digital_ID: afc2011026_sr021 Original ID #21. John Hurt and Skip James, Nov. 1, 1964. Recorded at The Unicorn Coffee House, 825 Boylston Street, Boston, Massachusetts. Reel # 2.
	Farther along Lonesome valley Louis Collins Lonesome is I Worried blues Monday morning blues Chicken Stocktime (Buck dance)
AFC 2011/026: SR022, October 26, 1964	on one side of 1 sound tape reel (30 min., 15 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 7 in. digital_ID: afc2011026_sr022 Original ID #22. #3. Studio session, Cambridge, MA. The voices of two unidentified men can be heard in the background, in conversation with John.
	Candy man Joe Turner blues My Creole belle Louis Collins Cow hookin' blues Candy man Rubber dolly
AFC 2011/026: SR023	on one side of 1 sound tape reel (18 min., 42 sec.) : analog, 15 ips, 1/2 track, 2 channels ; 7 in. digital_ID: afc2011026_sr023 Original ID #23. On tape container: MJH by? at? Denson Boston Dub? Recorded in front of a live audience. "Denson" may be Ed Denson who, along with John Fahey, rediscovered Bukka White, another blues singer.
	I been cryin' since you been gone Hurt stops playing the song suddenly, then is prompted to go on to play "Funky butt." Funky butt Lazy blues Long lonesome blues Frankie and Johnnie
AFC 2011/026: SR024, March 24, 26, 29, 1963; April 2, 1963	on one side of on 1 side of 1 sound tape reel (11 min., 10 sec.) : analog, 15 ips, 1/2 track, 1 channel ; 7 in. digital_ID: afc2011026_sr024

Series II: Sound Recordings

Container	Contents
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Original ID #24. On tape container: Reel 27 Silitch Fisher [Peter Silitch and Sandy Fisher].
"Dick" (mentioned on the recording) is Dick Spottswood. John starts by playing a
12-string guitar, then switches to a 6-string guitar. Silitch and Fisher recorded Hurt in
sessions dated March 24, 26, 29 and April 2, 1963, in Washington, D.C.

When I lay my burden down

Blessed be the name

Instrumental fragment.

Talking Casey Jones number two

Two false starts.

[conversation]

AFC 2011/026: SR025, circa 1963-1966

on one side of on 1 side of 1 sound tape reel (15 min., 40 sec.) : analog, 15 ips, 1/2 track, 1
channel ; 7 in.

digital_ID: afc2011026_sr025

Original ID #25. "SESS 2" "FILL II" / 28.

Talking Casey Jones number two

Sliding Delta

Cuts off before song's conclusion.

Avalon blues

Cut off at the beginning.

[conversation about playing Avalon blues]

Conversation cuts out while in progress.

Waiting for you

Cut off at the beginning.

I'm satisfied

Monday morning blues

Cuts off before song's conclusion, when the tape runs out.

AFC 2011/026: SR026, March 24, 26, 29, 1963; April 2, 1963

on one side of on 1 side of 1 sound tape reel (16 min., 16 sec.) : analog, 15 ips, 1/2 track, 1
channel ; 7 in.

digital_ID: afc2011026_sr026

Original ID #26. MJH 29 (written on reel). Dick Spottswood and Sandy Fisher are among
the people who can be heard speaking on the recording.

Frankie and Johnnie

Trouble I've had it all my days

First take completed; second take cut off before the conclusion.

AFC 2011/026: SR027

on one side of 1 sound tape reel (6 min., 33 sec.): analog ; 7 in.

digital_ID: afc2011026_sr027

Original ID #27. MJH 30 (written on reel). One man can be heard in the background, in
conversation with John. More people arrive partway into the recording.

Joe Turner blues

Avalon blues

Cut off before the conclusion.

AFC 2011/026: SR028, April 2, 1963

on one side of 1 sound tape reel (11 min., 14 sec.) : analog ; 7 in.

digital_ID: afc2011026_sr028

The box has "31" written on it. Original ID #28. This recording seems to be from the same
session as SR26 and/or SR27. Voices can be heard in the background (including Sandy

Series II: Sound Recordings

Container	Contents
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Fisher), sometimes in conversation with John. Continued on SR29, mid-song. See SR31 for a similar dub to this recording.

Coffee blues

Got the blues (Can't be satisfied)

Waiting for you [cut off]

AFC 2011/026: SR029

on one side of 1 sound tape reel (9 min., 41 sec.): analog ; 7 in.

digital_ID: afc2011026_sr029

Continued from SR28, mid-song; continued on SR30. The box and reel have "32" written on each. Original ID #29.

Waiting for you [end]

Salty dog

Make me a pallet on the floor

[Walter tunes the guitar for John]

[conversation]

The conversation is cut off before its conclusion.

AFC 2011/026: SR030

on one side of 1 sound tape reel (14 min., 15 sec.) : analog ; 7 in.

digital_ID: afc2011026_sr030

Original ID #30. Continued from SR29. On the tape container: "33."

Richland woman blues

Candy man

Louis Collins

Oh, Mary don't you weep

Do Lord, remember me

AFC 2011/026: SR031, March 24, 26, 29, 1963; April 2, 1963

1 sound tape reel (Side A: 30 min., 56 sec.; Side B: 32 min., 1 sec.): analog ; 7 in.

digital_ID: afc2011026_sr031

Original ID #31. John Hurt Session dubs (6) Sandy Fisher and Peter Silitch present. See SR28 for notes; SR28 and SR31 are dubbed from the same source.

Side A

00:55 Worried blues

07:17 Joe Turner blues

11:40 Cow hooking blues

18:21 Avalon blues

22:36 Coffee blues

26:34 Got the blues (Can't be satisfied)

Side B

00:20 [warming up]

01:09 Spanish fandang

First take. While the song is sometimes documented as "Spanish fandango," Hurt himself called it "Spanish fandang."

03:17 Spanish fandang

Second take.

05:16 Casey Jones

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08:57 Sliding Delta	Cut off before the conclusion.
11:03 Avalon blues	First take.
13:18 Avalon blues	Second take. Cut off before the conclusion.
13:26 Waiting for you	Cut off at the beginning; cuts out again at 15:26.
15:57 I'm satisfied	
18:44 Monday morning blues	Cut off before the conclusion.
21:00 Frankie and Johnnie	
26:06 Trouble, I've had it all my days	
AFC 2011/026: SR032, April 2, 1963	
1 sound tape reel (Side A: 31 min., 49 sec.; Side B: 31 min., 51 sec.) : analog ; 7 in.	
digital_ID: afc2011026_sr032	
Original ID #32. John Hurt Session dubs (5) / Silitch [Peter Silitch]. Possibly recorded at Sandy Fisher's house. Dick Spottswood was also present. John plays 12-string guitar.	
Side A	
5:50 Candy man	
8:58 Sliding Delta	First take.
14:11 Sliding Delta	Second take.
17:17 Candy man	False start.
17:43 Candy man	
19:54 I'm satisfied	
22:33 Richland woman blues	
26:31 Monday morning blues	Cut off at the beginning, and starts at the wrong speed.
28:21 Monday morning blues	
Side B	
01:22 Coffee blues	
04:45 Frankie and Johnnie	First take.
09:08 Frankie and Johnnie	Second take.
13:17 All night long	
15:18 Monday morning blues	
21:01 When I lay my burden down	
25:34 Blessed be the name	Fragment of an instrumental version of the song.
26:00 Casey Jones	

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AFC 2011/026: SR033, December 15, 1963

1 sound tape reel (Side A: 32 min., 10 sec.; Side B: 32 min., 15 sec.) : analog, 7 1/2 ips, 4 track ; 7 in.

digital_ID: afc2011026_sr033

Original ID #33. John Hurt and Dock Boggs workshop recorded by Folk Workshop, 1344 W. Jerome St., Philadelphia, Pennsylvania. From the beginning of the recording, a regular, high-pitched squeak or beep can be heard on the recording, possibly introduced by the recording device. Tape has drop out between 27:20-27:24. Mike Seeger may be heard speaking briefly on Side B.

Side A

00:43 See See Rider
05:17 Waiting for you
08:32 [Question and answer segment]
13:57 Let the mermaid flirt with me
18:36 Candy man
22:19 Casey Jones
26:50 [Question and answer segment]

Side B

00:29 Stagolee
04:18: Rowan County Crew
 Dock Boggs, singing and playing banjo.
12:14 [Question and answer segment]
16:49 Old Joe's barroom
21:44 Down South blues
24:17 [Dock talks about discover the banjo and learning to play]
26:50 Bright sunny South
30:55 [Dock takes questions]

AFC 2011/026: SR034

1 sound tape reel (5 min., 45 sec.) : analog, 7 1/2 ips, full track, mono ; 7 in.

digital_ID: afc2011026_sr034

Original ID #34. Recorded in front of a live audience. John announces the song as John Henry, spike driver.

01:01 Spike driver blues
 Spoken introduction to the song.
02:27 Spike driver blues

AFC 2011/026: SR035

1 sound tape reel (31 min., 40 sec.) : analog, 7 1/2 ips, full track, mono ; 7 in.

digital_ID: afc2011026_sr035

Original ID #35. Recorded in front of a live audience. Talking Casey fades out at the end. John can be heard speaking with another man between songs.

00:21 Richland woman blues
04:56 Trouble I had all my days
10:21 Chicken song
 One verse
12:56 Coffee Blues (Every lovin' spoonful)
16:58 Monday mornin' blues

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22:30	Frankie and Albert
27:58	Talking Casey Jones
AFC 2011/026: SR036, January 27, 1965	
1 sound tape reel (28 min., 58 sec.) : analog, 7 1/2, full track, mono ; 7 in.	
digital_ID: afc2011026_sr036	
Original ID #36. The year is unconfirmed. Recorded in front of a live audience. John can be heard speaking with another man between songs. The M.C. mentions the "Folklore Society" during the announcement of the intermission.	
00:26	Lonesome blues
04:30	Let the mermaid flirt with me
09:44	Candy man
13:29	[intermission announced]
13:58	My Creole belle
Hurt announces the song as Creole belle.	
16:39	Make me a pallet on the floor
20:40	Shake that thing
23:02	Satisfied blues
25:29	Salty dog
AFC 2011/026: SR037, circa 1963-1966	
1 sound tape reel (30 min., 27 sec.) : analog, 7 1/2, full track, mono ; 7 in.	
digital_ID: afc2011026_sr037	
Original ID #37. Recorded in front of a live audience.	
00:42	Here am I, oh Lord, send me
5:54	Hot times in the old town tonight
10:44	Nobody's business
15:45	Louis Collins
21:46	Casey Jones
26:55	Baby what's wrong with you
AFC 2011/026: SR038, February 14, 1964	
1 sound tape reel (47 min., 48 sec.) : analog, 7 1/2 ips, mono ; 7 in.	
digital_ID: afc2011026_sr038	
Original ID #38. John Hurt live at Cafe Yana, reel 1. Drop-outs on "Do Lord, remember me." Alan Wilson (later with the group Canned Heat) played harmonica on the last four songs. SR038 and SR040a were recorded at the same time, although SR040a is the louder of the two. It is possible that they were made on recording devices positioned in separate places on or near the stage.	
00:49	Do Lord, remember me
Hurt announces the song as Lord, remember me.	
06:24	When I lay my burden down
Hurt announces the song as Since I've laid this burden down.	
12:22	C. C. Rider
16:57	Worried blues
Hurt announces the song as Worrisome blues.	
22:04	Monday morning blues
27:41	My Creole belle
Hurt announces the song as Creole belle.	
31:39	Avalon blues

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35:46 Can't be satisfied

Hurt announces the song as Got the blues, can't be satisfied.

39:16 Cow hooking blues

43:48 Spike driver blues

Hurt announces the song as Spike driver's moan (John Henry).

AFC 2011/026: SR039, February 14, 1964

1 sound tape reel (47 min., 52 sec.) : analog, 7 1/2 ips, 1/2 track ; 7 in.

digital_ID: afc2011026_sr039

Original ID #39. John Hurt. John Hurt live at Cafe Yana, reel 2. Alan Wilson played harmonica on the first two songs. SR039 and SR040b were recorded at the same time, although SR040b is the louder of the two. It is possible that they were made on recording devices positioned in separate places on or near the stage.

00:19 Trouble, I've had it all my days

Hurt announces the song as Trouble, I've had all my days.

04:30 Sliding Delta

09:17 Salty dog

13:34 Casey Jones

20:06 Nobody's business

25:53 Waiting for you

33:15 Coffee blues

38:07 Candy man

42:37 Stagolee

AFC 2011/026: SR040, February 14, 1964

1 sound tape reel (Side A: 47 min., 53 sec.; Side B: 44 min., 21 sec.) : analog ; 7 in.

digital_ID: afc2011026_sr040

Original ID #40. John Hurt live at Cafe Yana, reel 1, sets 1-3. See notes for SR038 and SR039. Side B (and possibly Side A) dubbed from other recordings (possibly SR038-SR039).

Side A

00:49 Do Lord, remember me

Hurt announces the song as Lord, remember me.

06:29 When I lay my burden down

Hurt announces the song as Since I've laid this burden down.

12:31 C. C. Rider

17:08 Worried blues

Hurt announces the song as Worrisome blues.

22:20 Monday morning blues

28:00 My Creole belle

Hurt announces the song as Creole belle.

31:42 Avalon blues

35:53 Can't be satisfied

Hurt announces the song as Got the blues, can't be satisfied.

39:28 Cow hooking blues

44:00 Spike driver blues

Hurt announces the song as Spike driver's moan (John Henry).

Side B

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	00:26 Trouble, I've had it all my days Hurt announces the song as Trouble, I've had all my days. 04:39 Sliding Delta 09:50 Salty dog 13:54 Casey Jones The audio cuts out at 15:24. 15:51 Casey Jones Fragment. 22:29 Nobody's business 28:21 Waiting for you 35:50 Coffee blues 40:34 Candy man AFC 2011/026: SR041, February 15, 1964 1 sound tape reel (Side A: 30 min., 36 sec.; Side B: 31 min., 22 sec.) : analog ; 7 in. digital_ID: afc2011026_sr041 Original ID #41. John Hurt live at Cafe Yana, reel 2, set 4. Saturday afternoon. Side A 00:45 Stagolee 06:34 Joe Turner 11:00 You are my sunshine 15:08 Spanish fandang See note for SR31b. 17:33 Frankie and Albert 23:07 Make me a pallet on the floor 27:51 Keep on knocking Side B 00:03 I been cryin' since you been gone Cut off at the beginning. 02:11 Mary, don't you weep 05:43 Sliding Delta 10:44 Baby, what's wrong with you 15:39 Funky butt 18:16 Funky butt An unidentified man sings along. 19:33 Stocktime 20:17 Good morning Miss Carrie 25:24 Chicken song Fragment. 26:03 Chicken song 26:54 Spike driver blues AFC 2011/026: SR042, possibly February 16, 1964 1 sound tape reel (32 min., 16 sec.) : analog ; 7 in. digital_ID: afc2011026_sr042 Original ID #42. Party, Sunday morning. Possible recorded on one channel only. Shrill, repetitive sound throughout the recording may have been introduced by the recording
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	device. Instances of distortion occur as well. Feedback, print-through, or recording on a different channel mars the recording from 25:09 to the end.
00:04 [unidentified]	
	Instrumental; the beginning is cut off.
01:47 What a friend we have in Jesus	
	Hurt plays guitar but does not sing; those present pick up the singing later in the song.
07:13 Louis Collins	
12:22 Worried blues	
	Instrumental version; the beginning is cut off.
15:38 [sound of people talking; the guitar and Hurt can be just barely heard]	
18:34 Worried blues	
	An unidentified woman from the audience comments during the song.
25:09 [distortion and other issues; see note]	
AFC 2011/026: SR043, circa 1963-1966	
	1 sound tape reel (17 min., 8 sec.) : analog, 15 ips ; 7 in.
	digital_ID: afc2011026_sr043
	Original ID #43. Some sort of vibration can be heard on the recording, which occurred during the recording process.
00:03 Coffee blues	
04:03 [unidentified]	
	Instrumental.
07:38 Stagolee	
	Hurt's spoken introduction to the song, followed by three false starts, then the complete song at 11:24.
AFC 2011/026: SR044, circa 1963-1966	
	1 sound tape reel (20 min., 36 sec.) : analog ; 7 in.
	digital_ID: afc2011026_sr044
	Original ID #44. Written on the reel: M54. Another man's voice can be heard on the recording, speaking with Hurt. Hurt uses a slide with his guitar on the song Pera Lee.
00:13 Monday morning blues	
	Two false starts, then the complete song.
05:37 Pera Lee	
	Hurt uses a slide with his guitar on the song Pera Lee.
08:09 If you don't want me baby	
11:59 Payday	
15:26 Frankie and Albert	
AFC 2011/026: SR045, circa 1963-1966	
	1 sound tape reel (19 min., 54 sec.) : analog ; 7 in.
	digital_ID: afc2011026_sr045
	Original ID #45. Written on the reel: M55. Another man's voice can be heard on the recording, speaking with Hurt. "Pete" is also present (this could be a number of people associated with Hurt).
00:08 Bye and bye I will see Jesus [after one false start]	
03:20 My Creole belle	
	False start.
03:53 [unidentified]	
	Fragment.
04:56 I shall not be moved	

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	08:55 Trouble I've had it all my days False start.
	08:59 Trouble I've had it all my days
	13:58 If you don't want me baby False start.
	14:59 If you don't want me baby
AFC 2011/026: SR046, circa 1963-1966	1 sound tape reel (15 min., 7 sec.) : analog ; 7 in. digital_ID: afc2011026_sr046 Original ID #46. Written on the reel: M56. Recorded before a live audience. Hurt uses a slide with his guitar on the song Pera Lee.
	00:16 Pera Lee
	02:59 Stagolee
	07:27 Candy man
	12:00 You are my sunshine
AFC 2011/026: SR047, circa 1963-1966	1 sound tape reel (13 min., 17 sec.) : analog ; 7 in. digital_ID: afc2011026_sr047 Original ID #47. Written on the reel: M57. Recorded before a live audience.
	00:07 Good morning Miss Carrie
	02:44 Oh Mary don't you weep
	06:31 Payday
	10:22 Tender virgins
AFC 2011/026: SR048, circa 1963-1966	1 sound tape reel (11 min., 9 sec.) : analog ; 7 in. digital_ID: afc2011026_sr048 Original ID #48. Written on the reel: M58. Recorded before a live audience. Mule Ridin' Blues (Hey, Bub Blues) begins at 10:24. Originally recorded by Big Bill Broonzy and released in 1956.
	00:14 Over in the Gloryland
	03:25 Got the blues (Can't be satisfied) Hurt announces the song as Got the blues that can't be satisfied.
	08:04 Stocktime/Mule Ridin' Blues (Hey, Bub Blues)
AFC 2011/026: SR049, circa 1963-1966	1 sound tape reel (18 min., 16 sec.) : analog, 15 ips, stereo ; 7 in. digital_ID: afc2011026_sr049 Original ID #49. Written on the reel: M59. Recorded before a live audience. Volume levels change with some frequency.
	00:10 Worried blues
	04:54 See See Rider
	08:56 Casey Jones
	14:31 [intermission announced]
	14:46 Camp meeting tonight on the old camp ground Hurt announces the song as Preaching tonight on the old camp ground.
AFC 2011/026: SR050, circa 1963-1966	1 sound tape reel (40 min., 16 sec.) : analog, full track, mono ; 7 in. digital_ID: afc2011026_sr050

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Original ID #50. Feb 28th; Mostly NY. A female voice can be heard reciting numbers through the recording to 28:44, and then the recitation starts again at 37:47; it may have been recorded on a separate channel and thus playing back simultaneously. Dick Spottswood is present and speaks about 33:34 with the interviewer; someone named Ross is also present. A camera is also mentioned, so this may accompany a filmed segment for broadcast.

00:01 Avalon blues

02:17-21:02 [interview]

21:14 My Creole belle

Fragment; cut off.

22:59 [interview continues]

23:10 Hop joint

24:26 [interview continues]

25:06 Candy Man

27:44 Got the blues (Can't be satisfied)

The interviewer introduces the song as I've got The blues and can't be satisfied.

31:16 Trouble had all my days

33:21 [interviewer talks about the song Candy man and speaks to Dick Spottswood and Ross]

37:46 Candy man

Three false starts and a version where the sound fades out precede the complete version.

40:01 [interviewer says "bravo, thank you very much, finish"]

AFC 2011/026: SR051, March 25, 1963

1 sound tape reel (15 min., 58 sec.) : analog, 3 3/4 ips ; 7 in.

digital_ID: afc2011026_sr051

Original ID #51. From the accompanying documentation: John Hurt at home c2. Teaching Avalon. Fang [Tom Hoskins], guitar. Significant echoing effect introduced during the recording process, sometimes becoming very loud.

01:48 Sliding Delta

05:21 [conversation between Tom Hoskins and another man]

05:44 Coffee blues

08:27 Avalon blues

False start.

09:24 Avalon blues

First take.

12:20 Avalon blues

Second take; one of the men sings along with Hurt.

AFC 2011/026: SR052, circa 1963-1966

1 sound tape reel (5 min., 49 sec.) : analog ; 7 in.

digital_ID: afc2011026_sr052

Original ID #52. John Hurt Live / Demonstration tape. Several men talking, with Hurt playing. Multiple takes of the song Payday, with some false starts. At one point Hurt uses a slide with his guitar when playing. Another guitarist plays as well; he speaks more than once but is unidentified.

AFC 2011/026: SR053, June 1965

1 sound tape reel (33 min., 43 sec.) : analog ; 10 in.

digital_ID: afc2011026_sr053

Original ID #53. Recorded before a live audience.

00:20 Make me a pallet on the floor

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	03:49 Good morning Miss Carrie
	06:23 Hot time in the old town tonight
	10:28 Waiting for you
	16:21 Candy man
	20:05 Long lonesome
	22:34 Salty dog
	25:35 Stagolee
	30:16 Avalon blues

The song is cut off (incomplete).

AFC 2011/026: SR054, June 1965

1 sound tape reel (29 min., 24 sec.) : analog ; 10 in.

digital_ID: afc2011026_sr054

Original ID #54. Recorded before a live audience.

00:16 Nearer my God to Thee

Part of the tune is similar to "Blessed be the name."

05:19 I'm satisfied

Hurt announces the song as "Satisfied."

09:10 Got the blues (Can't be satisfied)

Hurt announces the song as "Satisfied" (a different song from the preceding song).

12:35 Funky butt

14:30 Corrina, Corrina

Hurt announces the song as "Corrina."

19:39 Baby what's wrong with you

Volume fades in and out briefly when Hurt begins singing.

24:10 Coffee blues

AFC 2011/026: SR055, circa 1963-1966

1 sound tape reel (45 min., 16 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 10 in.

digital_ID: afc2011026_sr055

Original ID #55. Recorded live at The Ontario Place, in Adams Morgan, Washington, D.C.

00:04 [male emcee introduces Hurt]

01:55 I could walk that lonesome valley

07:43 Do Lord remember me

13:33 Trouble I've had it all my days

19:37 Casey Jones

24:37 Let the mermaid flirt with me

31:40 Richland woman blues

37:36 Make me a pallet on the floor

41:46 Salty dog

AFC 2011/026: SR056, circa 1963-1966

1 sound tape reel (1 hr., 10 min., 59 sec.): analog, 7 1/2 ips, 1/2 track, mono ; 10 in.

digital_ID: afc2011026_sr056

Original ID #56. Recorded live at Recorded live at Ontario Place, in Adams Morgan, Washington, D.C.

00:08 [male emcee introduces Hurt before the next set begins]

03:16 When the saints go marching in

08:11 I shall not be moved

13:22 Chicken song

Introduction and one verse.

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	15:53 Candy man
	20:38 Louis Collins
	25:41 Hot time in the old town tonight
	28:38 Nobody's dirty business
	32:33 Avalon blues
	37:51 Sliding Delta
	42:54 Coffee blues
	47:57 See See Rider
	52:29 Joe Turner blues
	Hurt announces the song as "Old Joe Turner."
	56:37 Creole belle
	01:01:01 Spanish fandang
	Also known as "Spanish fandango."
	01:04:07 Talking Casey Jones
	01:09:18 [male emcee tells audience the performance is being recorded, talks about an upcoming performance by Skip James, and introduces Chuck Perdue]
AFC 2011/026: SR057, November 28, 1964; undated	
	1 sound tape reel (1 hr., 32 min., 39 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 10 in.
	digital_ID: afc2011026_sr057
	Original ID #57. Dubs from various sets; uncertain if all are from the same venue. All recordings except for the first (Canned heat) were recorded on November 28, 1964, at Ontario Place, in Adams Morgan, Washington, D.C.
	Canned heat
	Possibly sung by Al Wilson, accompanied by guitar.
	Welcome address
	Frankie and Albert
	Lonesome is I
	Stagolee
	Lonesome valley
	Do Lord remember me
	Baby please come home
	[female emcee announces Hurt]
	Lonesome valley
	Do Lord remember me
	Monday morning blues
	Stagolee
	Spoken introduction to the song, followed by the song.
	[male emcee introduces Hurt]
	When the world's on fire
	Hurt announces the title as Rocks [sic] of ages.
	Trouble I've had all my days
	Let the mermaid flirt with me
AFC 2011/026: SR058, circa 1963-1966	
	1 sound tape reel (Side A: 35 min., 22 sec.; Side B: 36 min., 46 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 10 in.
	Original ID #58. Recorded before a live audience.
	Side A
	digital_ID: afc2011026_sr058a

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Waiting for you
Nobody's dirty business
Casey Jones
Louis Collins
You can't come in
 Hurt announces the song as Can't come in.
You are my sunshine
Make me a pallet on the floor

Side B

digital_ID: afc2011026_sr058b

Richland woman blues
Louis Collins
[male emcee announces Hurt]
Nobody's business
Let the mermaid flirt with me
Salty dog
Candy man
Worried blues
 Hurt announces the song as Worrisome blues.
Coffee blues

AFC 2011/026: SR059, July 15, 1963

1 sound tape reel (31 min., 15 sec.) : analog, 15 ips ; 10 in.

digital_ID: afc2011026_sr059

Original ID #59. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Dick Spottswood, Joseph (Joe) Hickerson, Robert Carneal, and John Howell. The latter two are recording engineers. Joe conducts the interview, which is interspersed between the songs. Continued on SR060.

Monday morning blues

 First take.

Monday morning blues

 Second take.

Avalon blues

Joe Turner

Hop joint

AFC 2011/026: SR060, July 15, 1963

1 sound tape reel (29 min., 7 sec.) : analog, 15 ips ; 10 in.

digital_ID: afc2011026_sr060

Original ID #60. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR059; continues on SR061. See notes for SR059.

Good morning Miss Carrie

 Hurt sings only part of the song.

Richland woman blues

[long interview segment]

Nobody's dirty business

[interview continues]

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AFC 2011/026: SR061, July 15, 1963; July 23, 1963

1 sound tape reel (30 min., 37 sec.) : analog, 15 ips ; 10 in.

digital_ID: afc2011026_sr061

Original ID #61. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR060; continued on SR062. See notes for SR059.

[interview continues]

Frankie and Albert

Spanish fandang

Hurt calls this Spanish fandang, although it is sometimes referred to on commercial releases as Spanish fandango.

Talking Casey Jones

Hurt uses a slide with his guitar on this song.

If you don't want me

If you don't want me

Song is cut off at the end of the tape.

AFC 2011/026: SR062, July 15, 1963

1 sound tape reel (31 min., 45 sec.) : analog, 15 ips ; 10 in.

digital_ID: afc2011026_sr062

Original ID #62. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR061; continued on SR063. See notes for SR059.

If you don't want me

The beginning of this recording overlaps the end of SR061.

Payday

Got the blues that can't be satisfied

Louis Collins

Trouble I had all my days

Stagolee

AFC 2011/026: SR063, July 15, 1963

1 sound tape reel (30 min., 48 sec.) : analog, 15 ips ; 10 in.

digital_ID: afc2011026_sr063

Original ID #63. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR062; continued on SR064. See notes for SR059.

See See Rider

Spike driver blues

False start.

Spike driver blues

Make me a pallet on the floor

Rubber dolly

Salty dog

My Creole belle

Let the mermaid flirt with me

Fades out before the song is finished.

AFC 2011/026: SR064, July 15, 1963

1 sound tape reel (40 min., 38 sec.) : analog, 15 ips, 2 track, Dolby processed, mono ; 10 in.

digital_ID: afc2011026_sr064

Original ID #64. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR063; continued on SR065. See notes for SR059.

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Let the mermaid flirt with me

The beginning of this recording overlaps the end of SR063.

Candy man

Coffee blues

Hey, honey, right away

Also known as Hey, baby, right away.

Sliding Delta

Casey Jones

Stocktime

Lazy blues

Beulah land

Oh Mary don't you weep

When I lay my burden down

Sometimes referred to as Glory, Glory hallelujah.

Keep on knockin' but you can't come in

Hurt announces the song as I hear you a'knockin' and you can't come in.

AFC 2011/026: SR065, July 15, 1963; July 23, 1963

1 sound tape reel (39 min., 32 sec.) : analog, 15 ips, 2 track, Dolby processed, mono ; 10 in.

digital_ID: afc2011026_sr065

Original ID #65. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR064; continued on SR066. See notes for SR059. The first two songs were recorded on July 15; the balance were recorded on July 23.

What a friend we have in Jesus

Waiting for you

Avalon blues

Stagolee

Over in Gloryland

Walking the floor over you

Tenting tonight

Hurt calls the song Camp meeting tonight.

Blessed be the name

When the roll is called up yonder

Royal telephone

Blind man sat on the road and cried

Where shall I be

AFC 2011/026: SR066, July 23, 1963

1 sound tape reel (40 min., 16 sec.) : analog, 15 ips, 2 track, Dolby processed, mono ; 10 in.

digital_ID: afc2011026_sr066

Original ID #66. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR065; continued on SR067. See notes for SR059.

Weeping and wailing

Bye and bye

Also known as Farther along.

Do Lord remember me

Was you there when they crucified my Lord

Glory to His name

I'll fly away

Ten virgins

Series II: Sound Recordings

Container	Contents
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Payday
If you don't want me, baby
Nobody cares for me
Corrina, Corrina

AFC 2011/026: SR067, July 23, 1963

1 sound tape reel (38 min., 46 sec.) : analog, 15 ips, full track, mono ; 10 in.

digital_ID: afc2011026_sr067

Original ID #67. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR066; continued on SR068. See notes for SR059.

Funky butt
First take.
Funky butt
Second take.
Cow hookin' blues
I'm satisfied
Ain't nobody but you
The first shot missed him
Shortnin' bread
Redwing
Take me back
Four o'clock blues
See See rider
I got mine
Good morning Miss Carrie

AFC 2011/026: SR068, July 23, 1963

1 sound tape reel (30 min., 25 sec.) : analog, 15 ips, full track, mono ; 10 in.

digital_ID: afc2011026_sr068

Original ID #68. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR067; continued on SR069. See notes for SR059.

Jim Canaan
Alabama bound
Looking this way
Hold to God's unchanging hand
Poor boy a long way from home
Frankie and Albert
Waiting for a train

AFC 2011/026: SR069, July 23, 1963

1 sound tape reel (31 min., 12 sec.) : analog ; 10 in.

digital_ID: afc2011026_sr069

Original ID #69. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR068; continued on SR070. See notes for SR059.

Liza Jane
Hurt sings this fragment without accompaniment.
Salty dog
Chicken song
The chicken
This incorporates the so-called "Chicken song," in which Hurt spells out the word "chicken."

Series II: Sound Recordings

Container	Contents
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Funky butt [more complete version]

This is a more complete version of the song Hurt sang on SR067.

You are my sunshine

Will the circle be unbroken

AFC 2011/026: SR070, July 23, 1963

1 sound tape reel (24 min., 32 sec.) : analog ; 10 in.

digital_ID: afc2011026_sr070

Original ID #70. Recorded at the Coolidge Auditorium, Library of Congress, Washington, D.C. Continued from SR069. See notes for SR059.

You got to die

[Hurt tells stories]

The sound fades out at the end of the recording while Hurt is still talking.

AFC 2011/026: SR071, circa 1963-1966

1 sound tape reel (Side A: 48 min., 31 sec.; Side B: 48 min., 26 sec.) : analog, 7 1/2 ips, 2 track, Dolby processed, mono ; 10 in.

Original ID #71.

Side A

digital_ID: afc2011026_sr071a

Recorded before a live audience.

Frankie and Albert

Spanish fandang

See note for SR31b.

Talking Casey Jones

Coffee blues

Candy man

Avalon blues

Make me a pallet on the floor

Stocktime

Sliding Delta

Long lonesome blues

Waiting for you

Song is cut off towards the end.

Side B

digital_ID: afc2011026_sr071b

May have been recorded with a small group of people present. Continues on SR072.

Make me a pallet on the floor

Sliding Delta

Candy man

Monday morning blues

See See rider

Stagolee

Casey Jones

Worried blues

Another man playing guitar seems to have joined Hurt for this song. The song seems to segue into another blues song (Grouchy blues?), including the line "cook cornbread for your husband, biscuits for your man."

Series II: Sound Recordings

Container	Contents
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	Avalon blues
	Nobody's business
	Song cuts off towards the end.
AFC 2011/026: SR072, circa 1963-1966	
	1 sound tape reel (24 min., 39 sec.) : analog, 7 1/2 ips, 2 track, Dolby B processed, mono ; 10 in.
	digital_ID: afc2011026_sr072
	Original ID #72. Recorded before a live audience. Continued from SR071b.
	Nobody's business
	Coffee blues
	Let the mermaid flirt with me
	Richland woman blues
	Spike driver blues
	Waiting for you
AFC 2011/026: SR073, circa 1963-1966	
	1 sound tape reel (Side A: 1 hr., 37 min., 46 sec.; Side B: 1 hr., 33 min., 40 sec.): analog, 7 1/2 ips, 1/2 track, mono ; 10 in.
	Original ID #73. Dub of #74 plus the other 5" reel of the rest of the interview. Tom Hoskins conducted the interview; Nick Perls was the recordist.
	Side A
	digital_ID: afc2011026_sr073a
	[Interview segment]
	Cow hooking blues
	Worried blues [?]
	Monday morning blues
	Lazy blues
	[Interview continues]
	Side B
	digital_ID: afc2011026_sr073b
	[Interview continues]
AFC 2011/026: SR074, October 14, 1963	
	1 sound tape reel (48 min., 40 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 7 in.
	digital_ID: afc2011026_sr074
	Original ID #74. Mississippi John Hurt: biography and stories #3. Tom Hoskins conducted the interview; Nick Perls was the recordist. Recorded at Ontario Place, Washington, D.C.
	Story about stinging snakes
	Hurt talks about picking cotton
AFC 2011/026: SR075, circa 1963-1966	
	1 sound tape reel (Side A: 32 min., 11 sec.; Side B: 28 min., 58 sec.) : analog ; 7 in.
	Original ID #75. Songs and stories at a party. Tom Hoskins is one of the people present (he is heard being called by name more than once). Significant amount of party-related noise. Several people present have guitars.
	Side A
	digital_ID: afc2011026_sr075a
	[Unidentified]
	Unidentified man sings and plays guitar. Someone is playing slide guitar.

Series II: Sound Recordings

Container	Contents
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Feel like I'm fixin' to die

Unidentified man sings and plays slide guitar.

Stewball

Performed by Hurt.

Funky butt

The guitar may be played by Hurt, but if he is singing it is not audible.

[Unidentified]

Sung by several people present.

[Unidentified]

May be Hurt singing towards the end of the recording; distortion at the very end of the recording.

Side B

digital_ID: afc2011026_sr075b

[Several people named: Beverly Dickinson, Dave Evans, and others are identified; Hurt is also present and can be heard at times]

My Creole belle

From this song to the end of the recording, Hurt plays guitar and sings the songs.

Shake that thing

See See rider

[Interview]

AFC 2011/026: SR076

1 sound tape reel (Side A: 50 min., 1 sec.; Side B: 1 hr., 4 min., 11 sec.) : analog ; 7 in.

Original ID #76. Frank Mizell (blues guitarist). Dick Spottswood was also present. This may have been recorded by Gene Rosenthal at Adelphi Studios circa 1965. Following That's all right, the balance of recording is a dub of commercial sound recordings; possibly 78 rpm discs.

Side A

digital_ID: afc2011026_sr076a

Unidentified female vocalist at times. Recorded in a party-like environment; much background noise. Significant distortion at times.

Side B

digital_ID: afc2011026_sr076b

When I lay my burden down

Several people sing (both male and female), and accompany Hurt's guitar with percussion.

My Creole belle

Sung and played by Hurt; accompanied at times by a female vocalist; performance includes hand-clapping. Recording is marred by distortion.

[Unidentified]

Sung and played by Hurt; accompanied at times by a female vocalist; performance includes hand-clapping.

Black snake [?]

Sung and played by Hurt; accompanied at times by a female vocalist; performance includes hand-clapping.

That's all right

AFC 2011/026: SR077

1 sound tape reel (Side A: 39 min., 45 sec.; Side B: 14 min., 25 sec.) : analog ; 7 in.

Series II: Sound Recordings

Container	Contents
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Original ID #77.

Side A

digital_ID: afc2011026_sr077a

Frank Mizell (blues guitarist). Songs and storytelling.

Side B

digital_ID: afc2011026_sr077b

Unidentified performers.

[Unidentified]

Male singer with guitar.

Mr. Rabbit

Male singer and female singer, with guitar.

Long black veil

Same performers as the previous song.

[Instrumental guitar piece]

Solo guitar.

Cincinnati floor rag

Probably the same guitarist as the previous tune.

Candy man

Solo male singer/guitarist.

[Brief instrumental guitar piece]

Solo male guitarist.

Dust my broom

Solo male singer/guitarist.

AFC 2011/026: SR078, circa 1964

1 sound tape reel (1 hr., 2 min., 43 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 10 in.

digital_ID: afc2011026_sr078

Original ID #78. Hurt is interviewed by Pete Seeger for *Sing out* magazine. Most of the recording is the interview, but also includes Hurt singing and playing.

[Interview]

Tender virgins

Let the mermaid flirt with me

Nobody's business

Stocktime

Worried blues

Avalon blues

Chicken song

AFC 2011/026: SR079

1 sound tape reel (20 min., 57 sec.) : analog, 15 ips, stereo ; 10 in.

digital_ID: afc2011026_sr079

Let the mermaid flirt with me

Payday

Stagolee

Spoken introduction and song.

Casey Jones

Frankie and Albert

AFC 2011/026: SR080

1 sound tape reel (22 min., 23 sec.): analog, 15 ips, stereo ; 10 in.

Series II: Sound Recordings

Container	Contents
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digital_ID: afc2011026_sr080

Trouble I've had all my days

Pera Lee

Hurt uses a slide on his guitar.

See See Rider

Louis Collins

Coffee blues

Nobody's business

Do Lord remember me

Monday morning blues

AFC 2011/026: SR081, 1928; March 3, 1963

1 sound tape reel (1 hr., 04 min., 52 sec.) : analog, 15 ips or 7 1/2 ips ; 10 in.

digital_ID: afc2011026_sr081a

The first song is a dub of the 1928 Okeh recording of Hurt performing Avalon blues. SR088 is a copy of the same recording. Some selections are from March 3, 1963, while others are from performances at various venues.

Avalon blues

Cow hookin' blues [instrumental version]

See SR015a.

John talks about his life and history (others interject along the way)

Others listening join the conversation at times.

Ain't nobody but you

Make me a pallet on the floor

Sliding Delta

Sung by an unidentified man and then by Hurt, who plays guitar throughout.

Make me a pallet on the floor

This is a different version from the previous one on the same recording.

Monday morning blues

[Hurt tells stories]

Stagolee

Spoken introduction and song.

Worried blues

Avalon blues

AFC 2011/026: SR082, circa 1964

1 sound tape reel (46 min.) : analog ; 10 in.

digital_ID: afc2011026_sr082

Partial dub of interview recording with Pete Seeger (SR082); spoken word section only.

AFC 2011/026: SR087, circa 1963-1966

1 sound tape reel (Side A: 48 min., 37 sec.; Side B: 10 min., 23 sec.) : analog ; 7 in.

Interview with Hurt.

Side A

digital_ID: afc2011026_sr087a

Interview

Side B

digital_ID: afc2011026_sr087b

Series II: Sound Recordings

Container	Contents
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- The welcome address
Hurt credits Holly Ochs as co-writer of the song.
- AFC 2011/026: SR088
1 sound tape reel (41 min., 53 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 7 in.
digital_ID: afc2011026_sr088
According to notes in the tape box, this is a compilation of Hurt recordings made for Maynard Solomon for the lawsuit with Vanguard. The recordings are from the "Music Rsearch vaults" (i.e., Music Research, Inc.).
- AFC 2011/026: SR089
1 sound tape reel (37 min., 51 sec.) : analog, 7 1/2 ips, 1/2 track, mono ; 7 in.
digital_ID: afc2011026_sr089
interview
- AFC 2011/026: SR090
1 sound tape reel (Side A: 12 min., 44 sec.; Side B: 1 hr., 4 min., 26 sec.) : analog, 4 track ; 7 in.
digital_ID: afc2011026_sr090
Dub of commercial recordings, possibly opera; recorded in a language other than English. Side A may have print through; a second recording (unrelated to this collection) can be heard simultaneously during playback.
- AFC 2011/026: SR091
1 sound tape reel (23 min., 49 sec.): analog, 7 1/2 ips ; 7 in.
digital_ID: afc2011026_sr091
Dub of one or more commercial sound recordings (nothing by Hurt).
- AFC 2011/026: SR092
1 sound tape reel (21 min., 59 sec.) : analog, 7 1/2 ips ; 7 in.
digital_ID: afc2011026_sr092
Dub of a ragtime music compilation LP, Side B only (Piedmont 13158-B).
- AFC 2011/026: SR093
1 sound tape reel (23 min., 22 sec.) : analog ; 7 in.
digital_ID: afc2011026_sr093
Dub of one or more commercial sound recordings (nothing by Hurt).
- AFC 2011/026: SR094
1 sound tape reel (21 min., 50 sec.) : analog ; 7 in.
digital_ID: afc2011026_sr094
Dub of one or more commercial sound recordings (nothing by Hurt).
- AFC 2011/026: SR095
1 sound tape reel (21 min., 29 sec.) : analog, 7 1/2 ips ; 7 in.
digital_ID: afc2011026_sr095
Dub of a compilation LP of 12-string guitar music, Side A only. (Piedmont 13159-A)).
- AFC 2011/026: SR096
1 sound tape reel (21 min., 34 sec.) : analog, 7 1/2 ips ; 7 in.
digital_ID: afc2011026_sr096
Dub of a commercial disc sound recording of Corrina, Corrina. See note for SR098.
- AFC 2011/026: SR097
1 sound tape reel (21 min., 24 sec.) : analog ; 7 in.
digital_ID: afc2011026_sr097
Dub of one or more commercial sound recordings (nothing by Hurt).
- AFC 2011/026: SR098
1 sound tape reel (21 min., 44 sec.) : analog ; 7 in.

Series II: Sound Recordings

Container

Contents

digital_ID: afc2011026_sr098

Dub of the same recording as SR096.

Series III: Graphic Images

Some of the photos were used as legal evidence in the court case brought by the Hurt family against Hoskins.

BOX-FOLDER 5/1	Avalon, Mississippi, March 1963 6 black-and-white photos taken in Avalon, measuring 4 1/2 in. x 3 1/4 in. Two have notes in red ballpoint ink along a border. Photos show the exterior of Hurt's home, a nearby store, and an unidentified man.
BOX-FOLDER 5/2	Avalon, Mississippi, April 1963 6 black-and-white photos of Hurt, taken in front of his home; measuring 4 1/2 in. x 3 1/4 in.
BOX-FOLDER 5/3	Avalon, Mississippi, January 23, 1965 2 black-and-white photos taken in front of the post office in Avalon. One photo measures 5 in. x 4 in., and the other is slightly smaller (the bottom edge has been cut off). The complete photo shows Hurt holding a sunburst guitar; another man stands next to him (described on the other photo's verso as his "buddy"), and a third, unidentified man stands at left. The cropped photo shows only Hurt and his friend.
BOX-FOLDER 5/4	Avalon, Mississippi, April 1965 25 3 in. x 5 in. black-and-white photos taken in Avalon. Another, smaller photo was trimmed from a larger photo. While the date stamp on the border says April 1965, it is evident some of the photos were taken in March, as the unidentified man in those photos also appears in the so-called April 1965 photos. The photos show Hurt and his wife Jessie in front of their home, group of men at the gas station, livestock, and the unidentified man seen in the March 1963 photos.
BOX-FOLDER 5/5	Avalon, Mississippi 12 4 in. x 5 in. black-and-white photos and 3 8 in. x 10 in. black-and-white photos, taken in Avalon; Hoskins may appear in one photo with Hurt. Most of the photos were taken of Hurt near what appears to be a disused canal or waterway, sometimes with a guitar. Some photos show Hurt and the guitar (which may have belonged to Hoskins) on the steps of his home.
BOX-FOLDER 5/6	Unidentified boy, holding a guitar, February 17, 1970 Black-and-white Polaroid photo, measuring 3 1/2 in. x 4 1/4 in. This may be Hurt's grandson: the hat looks like the one usually worn by Hurt. The child is wearing a Cub Scout uniform.
BOX-FOLDER 5/7	Photo by Seth Beckerman, circa 1963-1966 1 8 in. x 10 in. black-and-white photo of Hurt in concert.
BOX-FOLDER 5/8	Photos by Bob Campbell (Robert James Campbell), circa 1963-1966 3 8 in. x 10 in. black-and-white contact sheets of 35mm images (and some cut-out pieces of contact sheets). Photos taken at the Gaslight Cafe, in New York.
BOX-FOLDER 5/9	Photos by Stephen C. (Steve) LaVere (photocopies), 1964 Photocopies of 2 black-and-white 8 in. x 10 in. photos and 2 black-and-white contact sheets of 35mm images. Taken at the 1964 Newport Folk Festival. Fred and Annie McDowell appear in the 8 in. x 10 in. photos. The contact sheet includes the same images, plus other scenes, including Hurt performing onstage.
BOX-FOLDER 5/10	Photos by Jim Mahan, September 11, 1963 8 black-and-white contact sheets of 35mm images, taken at a coffee house in Washington, D.C.

Series III: Graphic Images

Container	Contents
BOX-FOLDER 5/11	Photos by J. Robert (Bob) Mantler, circa 1963-1966 One 8 in. x 10 in. black-and-white photo of Hurt, with a matching copy negative. Two 8 in x 10 in. black-and-white contact sheets, with a total of 18 frames showing Hurt playing or posing with a guitar. An envelope with Mantler's name is included in the folder. The 8 in. x 10 in. image may have been used for an album called "Legacy."
BOX-FOLDER 5/12	Photos by Jim Marshall, circa July 23-26, 1964; undated 1 8 in. x 10 in. black and white photo of Elizabeth Cotten and Hurt posing (off-stage) at the Newport Folk Festival, 1964. Two 8 in. x 10 in. photos of hurt, onstage (undated), plus an envelope labeled with the return address of Stefan Grossman's Guitar Workshop, and sent to Hoskins. Also, a slip of paper that accompanies the photos, noted that an item (unidentified) was an exhibit in a legal case.
BOX-FOLDER 5/13	Photo by Rick Sullo 1 black-and-white 8 in. x 10 in. close-up photo of Hurt.
BOX-FOLDER 5/14	Photos by Paul S. Ulrich, 1964 5 black-and-white 8 in. x 10 in. photos of Hurt on stage, during a concert with Pete Seeger at Lisner Auditorium, Washington, D.C. (December 12, 1964). 1 black-and-white 8 in. x 10 in. of Hurt at the blues workshop, Philadelphia Folk Festival (1964).
BOX-FOLDER 5/15	Photo proofs, circa 1963-1966 3 black-and-white photo proofs, one measuring approximately 7 1/4 in. x 7 3/4 in, and two approximately 7 1/4 in. x 9 1/2 in.
BOX-FOLDER 5/16	Photos from the Newport Folk Festival, 1963-1964 Three 8 1/2 in. x 14 in. photocopies of contact sheets showing Hurt at Newport (1963); the photographer is John Byrne Cooke (son of Alistair Cooke). One photocopy of an uncredited photo from Newport in 1964, with Hurt and Elizabeth Cotten.
BOX-FOLDER 5/17	Three contact sheets, circa 1963-1966 3 8 in. x 10 in. black-and-white contact sheets of 35mm images. Each sheet represents the work of a different photographer: Cogan (probably Michael Cogan), Karovitch (no other information), and Bobbi Lord.
BOX-FOLDER 5/18	Contact sheets from an unidentified photographer, circa 1963-1966 6 8 in. x 10 in. black-and-white contact sheets of 35mm images
BOX-FOLDER 5/19	Still photos of moving image film, circa 1963-1966 5 8 in. x 10 in. black-and-white photos of film, showing Hurt playing guitar (see MV01 for the moving images from which these frames were copied). Some images show him without a hat. Three images have edge code: two copies of the same image have 14722 and another image has 14719. A separate group of items are strips and pieces of paper, in various sizes, with still frames from the film. These function as proofs (handwritten notations on some of them).
BOX-FOLDER 5/20	Images and related documentation, circa 1963-1966 4 8 in. x 10 in. black-and-white photos and 1 8 3/4 in. x 9 1/2 in. print of a negative. Related documentation includes contact information for Lucille Hurt and for Paul Ulrich, as well as photocopies of photos, a draft of an essay for a commercial release on King Bee Records, a photocopied magazine article about Hurt that mentions Hoskins, and a manila envelope with handwritten notes.
BOX-FOLDER 5/21	Color slides 21 35mm Ektachrome color slides, showing Hurt in performance (close-ups). Accompanied by the original slide mount display, plus a slip of paper indicating these slides were submitted as an exhibit in a legal case.

Series III: Graphic Images

Container	Contents
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BOX-FOLDER 5/22

Skip James (photo, circa 1960s)

Black-and-white photo of Skip James, measuring 4 1/2 in. x 2 3/4 in.; relocated from folder 1/10.

Series IV: Moving Images

AFC 2011/026: MV01, March 14, 1965

1 videocassette (VHS; 11 min., 39 sec.) : analog

Video copied from a film original. "Jacobson" (from the slate) is probably Joel Jacobson.

Mississippi John test roll #2 Jacobson Unity

Hurt walks into a living room in a house, sits down, and picks up a Guild F-30 Sunburst guitar from a case to play. His two grandchildren enter the room one at a time and sit down, followed by his wife Jessie, who also sits down. They listen attentively while he plays. There are close-ups of his hands while he plays, and his granddaughter mimics the action on the chair arm.

Mississippi John test roll #3 Jacobson Unity

Close-up of Hurt's picking style, in slow-motion. Later, Jessie is no longer in the room, and Hurt's granddaughter gets up to dance the twist to Hurt's playing. The video shows Hurt tapping his foot along while playing. His grandson picks up Hurt's hat and hands it to him. Content ends at 8:52; the rest of the video is blank.

AFC 2011/026: MV02, 1966

1 videocassette (VHS; 20 min., 55 sec.) : analog

An edited version of episode 36 of *Rainbow Quest* (Pete Seeger's television show). "Not the end just the beginning" appears as the title. Also present: Hedy West and Paul Cadwell.

Pete engages each in conversation, and they play in turn.

Georgia camp meeting

Performed by Paul Cadwell.

You got to walk that lonesome valley

Performed by Hurt.

Spike driver blues

Performed by Hurt.

Goodnight, Irene

Hurt sings lead, and the others play, and join him on the chorus. West leads on the second verse, possibly with Seeger singing harmony.

AFC 2011/026: MV03

1 videocassette (VHS; 1 min., 40 sec.) : analog

Commercial for a car repair company; no content relevant to the collection.

AFC 2011/026: MV04, March 14, 1965; 1968; 1980

1 videocassette (VHS; 60 min.) : analog.

The first two segments are in black and white; the third is in color.

Partial copy of the content on MV01, ending on this video

An episode of the television show *Camera Three*. Son House and Buddy Guy are featured, playing separately and later playing together on the episode.

Elizabeth Cotten performing with Mike Seeger, at Ohio University

This segment is held in copyright by Ohio University.

AFC 2011/026: MV05, March 14, 1965

1 film reel (400 ft.) : polyester

Content is partially copied to MV01. The full content of the film may reflect other content and recording dates.